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ABSTRACT

This visual arts curriculum guide was developed as a subset of a model curriculum for the arts as mandated by the Iowa legislature. It is designed to be used in conjunction with the Visual Arts in Iowa Schools (VAIS). The guide is divided into six sections: Sections one and two contain the preface, acknowledgements, and a list of members of the arts curriculum coordinating committee. Section three, "Rationale/Philosophy/Goals," presents rationale specifics, a multicultural nonsexist approach to art education, and discusses VAIS as a guide for exceptional student classes. Also included are suggestions for visiting artist programs and curriculum aims and goals which act as guidelines for visual arts education. Section four, "Scope and Sequence Strategies," is patterned on the aims, goals and objectives of VAIS. The curriculum aims describe the activities of the art teacher. Student goals and objectives are arranged according to three levels of increasing complexity. Level one provides objectives for students with little art experience. Level two provides objectives for students with intermediate art skills and level three objectives are designed for students with a variety of art experiences. Nine teaching strategy lessons for elementary and secondary grades are also included in this section. Section five, "Evaluation," looks at the evaluation portion of VAIS. Student evaluation, teacher self-evaluation, unit and individual activity evaluation, and program evaluation procedures are outlined. Section six, "Appendices," consists of bibliographies which include Art Education and Curriculum Resources, Art History/Art Criticism Books, Specific Skills Idea Books, Multicultural/Nonsexist Resources, and Resources for Women in Art. (APG)

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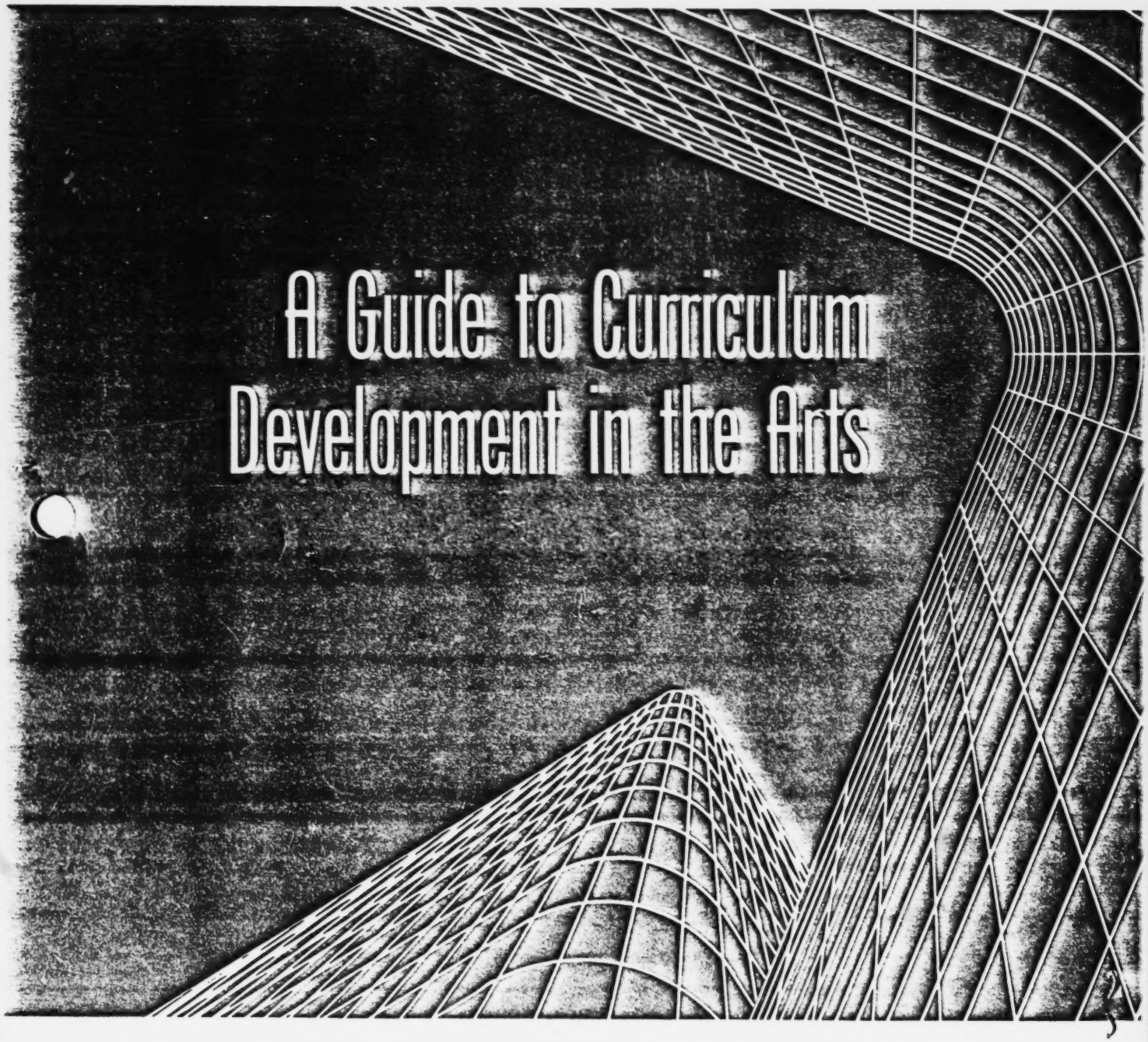
A Curriculum Coordinating Committee Report



Iowa Department of Education

A GUIDE TO CURRICULUM DEVELOPMENT IN THE ARTS

Curriculum Coordinating Committee Report
Iowa Department of Education

Others in this series of curriculum guides: Foreign Language, Language Arts, Mathematics, Science and Social Studies

State of Iowa
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December 1986

FOREWORD

Curriculum development is a synergistic, evolutionary, ongoing process which builds on successful practices and techniques. An effective curriculum stimulates each student to achieve his or her personal best and prepares the student to meet a rapidly changing world. An effective curriculum is a challenge to students and educators. It challenges students to continually achieve and educators to continually develop their teaching techniques.

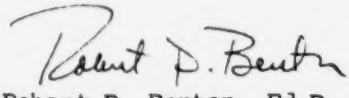
This guide is a result of a 1985 mandate from the Iowa General Assembly, calling for the Department of Education to develop "subject matter committees and committees that cross subject matter lines for coordination of curriculum at all education levels."

This mandate was a response to one of the major recommendations of the Legislature's Excellence in Education Task Force report of 1984, First in the Nation in Education (FINE). The Department of Education based its plan for implementing the legislation on recommendations from the report. The Department established six subject matter committees of 15 to 17 members for the arts, foreign languages, language arts, mathematics, sciences, and social studies. The committees were composed of elementary teachers, secondary teachers, merged area school faculty, college and university faculty members, area education agency consultants, school district curriculum coordinators, and other education professionals.

The committees devoted their first year of activity to the vertical articulation of each subject area. This guide is the result of that work. The FINE report notes the importance of horizontal articulation across subject areas, developing such skills as reading and comprehending, writing, speaking and listening, problem solving, conceptualizing, reasoning, analyzing, and learning to learn. This guide will be used as a basis for horizontal articulation in coming years.

The best curriculum is not mandated or enforced from outside. It results from the active involvement of teachers and administrators striving to meet the needs of students. It combines new processes and research about effective curriculum with the experience and expertise of teachers, administrators, and specialists.

This publication is designed to guide faculties and administrators in developing curriculum and improving instruction in the arts. It is intended to help districts enhance and build upon their current local curriculum.



Robert D. Benton, Ed.D.
Director, Iowa Department of Education

INTRODUCTION

A Guide to Curriculum Development in the Arts is in reality four guides under one cover. It was written by four separate committees representing four distinct disciplines: visual art, dance, music, and theatre.

The premise of the arts guide is that instruction in visual art, dance, music, and theatre should begin in early years and continue throughout life; arts instruction should be sequential and consider the developmental needs of all students. This guide is designed to meet the needs of Iowa students regardless of the size school they attend.

"To perceive, judge and value the cultural expressions of humankind and develop skills for personal expression and communication through the arts" is one of the 12 goals for students established by the Iowa State Board of Education in 1986. The purpose of this guide is to help teachers implement this goal.

Learning to perceive, analyze, create, judge, and value what is known through our senses is basic to education. Sensory perception and communication skills are fundamental tools necessary for learning. Hearing and seeing, acts of sensory perception, are the essence of music and the visual arts. Speaking, writing, and moving are communication skills which are the essence of theatre, creative writing, and dance. When students learn in and through the arts, they learn to listen and observe more carefully; they learn to speak and write more clearly; they learn to move with greater ease. They learn to learn better.

Complex thinking skills can be developed. Students should learn how to abstract the repeatable features of their experiences. Students need to learn how to distinguish parts from a whole and how to juxtapose parts to create a new whole. Learning through the arts provides opportunities for abstracting, analyzing, and synthesizing.

Basic skills and thinking skills are important. However, of equal importance is the development of values and attitudes. All students should have experiences which provide for learning how to make critical choices and for developing a personal sense of order. Direct experiential participation in the arts fosters the development of values and attitudes through sound, visual images, verbal use, and movement.

Education in the arts is the process of acquiring basic skills and complex thinking skills, and developing values and attitudes through art, dance, music, and theatre. Arts education enhances the educational process for all students. Learning in and through the arts should be a fundamental experience for everyone.

PREFACE AND ACKNOWLEDGEMENTS

The position of the committee that authored this guide is that curriculum should be teacher-developed to reflect the school and community context, resources and student needs. This guide extends the broad aims, goals, and objectives proposed by the 1984 Visual Arts in Iowa Schools (VAIS). VAIS and this guide should be used together.

Contribution of two groups should be acknowledged. The original committee authoring this guide represented art educators at the elementary, secondary, university, and supervisory levels. They were from large and small school districts in both urban and rural areas (see page A-4).

Expertise also was provided by a review committee who read a lengthy draft of this document and provided criticisms and insightful suggestions. Members of the review committee were:

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CONTENTS

PREFACE AND ACKNOWLEDGEMENTS . . . . . A 3

ARTS CURRICULUM COORDINATING COMMITTEE . . . . . A 4

RATIONALE/PHILOSOPHY/GOALS

Introduction . . . . . A 7
Rationale and Philosophy . . . . . A 8
Multicultural/Nonsexist Approaches to Art Education. . . . . A 10
Exceptional Students . . . . . A 13
Artists-In-Schools/Communities . . . . . A 14
Curriculum Aims and Goals. . . . . A 16

SCOPE/SEQUENCE/STRATEGIES

Scope and Sequence . . . . . A 19
Teaching Strategies. . . . . A 24

EVALUATION

Student Evaluation . . . . . A 50
Teacher Self-Evaluation. . . . . A 52
Program Evaluation . . . . . A 56
Unit and Individual Activity Evaluation. . . . . A 59

APPENDICES

A. Art Education and Curriculum Resources . . . . . A 71
B. Art History/Art Criticism Books. . . . . A 72
C. Specific Skills Idea Books . . . . . A 74
D. Multicultural/Nonsexist Resources. . . . . A 75
E. Resources for Women in Art . . . . . A 76

Rationale
Philosophy
Goals

INTRODUCTION

In 1985 the Iowa legislature mandated that the Department of Education (previously the Department of Public Instruction) write model curricula in six academic areas: arts, foreign language, language arts, mathematics, science and social studies. Based upon the definition of the arts by the National Endowment for the Arts and The College Board, the arts are defined to include visual arts, theatre, music and dance.

This curriculum model was designed to dovetail with The Visual Arts in Iowa Schools (VAIS), a 1984 curriculum/resource guide published by the Iowa Department of Public Instruction (DPI) and written under the auspices of Art Educators of Iowa (AEI). VAIS represents the latest research in art education, the most recent developments in the art world and the most advanced thinking in education.

In 1980, AEI designated Kimm Stastny to obtain money from the University of Iowa, Iowa Arts Council, and other sources to fund the writing of VAIS. He led a committee composed of rural and urban art teachers from large and small school districts, who taught students and supervised teachers whose classes ranged from kindergarten through graduate school. They met regularly over a period of two years and wrote diligently through 15 drafts. In the developmental stage this document was widely discussed at meetings across the state, an invaluable process which gave a large number of art teachers the pride of ownership.

Throughout the 1984-85 academic year the area education agencies cooperated with the DPI to conduct inservice workshops for teachers and administrators to introduce and explain the use of VAIS. During the first year, these books could be obtained only by attending a workshop; since then, they have been available through the DPI and the AEAs.

The Rationale of this model is summarized from "A Rationale for Art Programs of Today and Tomorrow," VAIS. Using Multicultural/ Nonsexist Education in Iowa Schools: Arts Education (DPI, 1980) as a foundation, the multicultural/ nonsexist section builds a case for a global approach to visual arts education based upon recent developments in museums, galleries, art history, art criticism, and aesthetics. The Exceptional Students section refers totally to VAIS. The Aims, Goals, and Objectives of VAIS are used to provide the scope and sequence in this new guide. Classroom strategies are examples of how lessons can be developed based upon the VAIS aims, goals, and objectives. They were written by art teachers who have used and refined them in their classrooms. The Artists-in-Schools/Communities section follows the new guidelines of the Iowa Arts Council. The Evaluation section is an expansion of a similar section in VAIS. The Appendices list resource materials which are currently available for use with this document and the VAIS.

This guide is to be used as a model for the development of a local art curriculum. It is of primary importance that each individual using a curriculum be involved in its development. This guide does not stand alone; it must be used in conjunction with The Visual Arts in Iowa Schools.

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RATIONALE AND PHILOSOPHY

From the prehistoric caves of Altamira to the 20th century canyons of Manhattan, art is an integral part of the daily flow of individual lives and the total social order. Art is a distinct body of knowledge, paralleling disciplines such as philosophy, science, mathematics, religion, and psychology, which have existed through social history. A new consciousness is needed to understand the qualities, importance, and roles of the visual arts within the context of the late 20th century and in the lives of individuals. Change and inventiveness readily are accepted as attributes of science and technology. However, the same characteristics are not perceived as intrinsic to the visual arts. This inconsistency results from a lack of consciousness about the intellectual content of art, the relevance of art through history, the personal dimension of art, and the role of art in contemporary society. Education in the visual arts must show both the personal and social nature of art, delineate the role of art in our history and in our future, and define art both as discipline and change.

RATIONALE SPECIFICS

Aesthetics. Through visual art experiences, we come to know qualities of order, form, and meaning. Such experiences provide opportunities for understanding our inner feelings and for interpreting and evaluating visual forms.

Art Heritage. Artistic heritage is an integral part of cultural heritage. Art helps us understand our historic development. The study of art history and art appreciation is important for art programs at all levels.

Perception. The ability to perceive and understand ideas and materials in new ways is basic to understanding today's world. In this age of rapid change, we need spatial intelligence, awareness of new relationships, and new consciousness levels to comprehend and deal effectively with information, innovations and diversity.

Design. Through the manipulation of visual elements in design problems, one can learn to manipulate other elements in various problem-solving activities. This provides opportunities for higher-order thinking.

Producing Art. The definition of art must be general rather than narrow. Producing art is more than painting and drawing. It includes the design of buildings and eating utensils, of landscapes and living rooms, of monuments and postage stamps.

Art in Contemporary Society. A lack of information and media coverage about the current realities of art in society perpetuate misconceptions and stereotypes. Educating students and re-educating adults about art in the world of today should be a priority of every art teacher.

Visual Symbolism. Visual imagery, multiple layers of meaning, and aesthetic judgments are essential in a complex technological world. Learning about art provides a methodology for understanding abstraction. Art classes should prepare students to deal with the contemporary proliferation of visual imagery.

Critical Skills. Choosing, making decisions, and evaluating worth and significance involve aspects of cognition which must be developed in all students. Making art, responding to art, and evaluating art provide excellent opportunities for this aspect of cognitive development.

Many people are not comfortable with complexity and feel ill at ease making choices, thus creating a problem. The complexity and diversity in a democratic society require more choices, better choices, and more participation by an informed citizenry. Learning to make informed choices, and to have a positive psychology about making choices are essentials to our present culture and to our future.

Thinking Skills. Throughout the preceding material are references to cognition in art experiences. The development of creative thinking, visual thinking and problem solving are important reasons for teaching art. While art may be regarded as enjoyable or accessible as a hobby, art is also hard work, thoughtful and thought-provoking.

An artist, art critic or art historian obviously will interpret his or her world and create new realities for the spectator. Less obvious to the non-artist, but just as important, is the involvement of the student with analysis, synthesis and evaluation. Persons involved in art constantly are analyzing, synthesizing and evaluating as they work. The higher orders of thinking are inherent in the artistic process.

CONCLUSION

There are many and diverse reasons for teaching art today. Some reasons began in prehistoric times while other reasons have evolved over the centuries. Some reasons for teaching art have been thrust upon us by recent technological developments. Art is an essential element of history and an essential element for understanding history. We understand cultures, past and present, through study of and experience in the arts of the culture.

[Rationale summarized from The Visual Arts in Iowa Schools, Iowa Department of Public Instruction, 1984. pp. 7-15.]

MULTICULTURAL, NONSEXIST APPROACHES TO ART EDUCATION

Effective July 16, 1979, Iowa schools were directed that all school programs should be taught from a multicultural, nonsexist approach. [Iowa Code (Sec. 257.25, Paragraph 1)] More specifically, Iowa School Standards 670-3.5 (257) states:

> The curriculum structure, content, instructional materials, and teaching strategies shall reflect the contributions and perspectives of women and men and diverse racial/ethnic groups. Where sex and/or cultural-racial stereotyping exists in instructional materials, it shall be brought to the attention of the students and supplementary materials shall be used to offset the stereotyping. Multicultural, nonsexist instructional materials shall be adopted at the first opportunity to do so. The curriculum shall include activities which promote an awareness of sexism and cultural, racial bias in the English language.

In 1980, the Iowa Department of Public Instruction published a pamphlet, Multicultural/Nonsexist Education in Iowa Schools: Arts Education which contained valuable information including a rationale and philosophy, goals, objectives and a self-evaluation checklist. This publication addresses the arts in general. It should be used in conjunction with the present document for visual arts. It is still available from the Department of Education.

The nature of art education is rooted in both education and art. There have been some significant movements in both fields since the multicultural, nonsexist pamphlet on arts education was published. Six years ago, global education was the concern of only a few educators, and information was sparse. Today many more educators are realizing the necessity of understanding other peoples and other cultures, both in this country and in other countries. Numerous articles and books on global education can easily be obtained.

It is somewhat more difficult to obtain information about the multicultural, nonsexist movement in the discipline of art, because the movement itself is multidirectional and the sources which document it are scattered. Nonetheless, when examining recent trends with artists, art collectors, aestheticians, art critics and art historians, it becomes clear that the art world of today is vastly different from the art world of several years ago.

Until the recent feminist movement in this country, the art of women was often treated as a curiosity, if recognized at all. Although there was "Une Exposition retrospective d'Art féminin" in the Hôtel du Lycéum France in 1906, this exhibit had little influence on the acceptance of women artists in the art world. It was not until the 1970s that private galleries made a concerted effort to exhibit the art of women. In December, 1976, the Los Angeles County Museum opened "Women Painters: 1550-1950". This exhibition of more than 150 paintings, which attracted international attention, traveled to Austin, Texas, Pittsburgh, Pennsylvania, and Brooklyn, New York, and attracted masses of

people. In 1979, Germaine Greer published her landmark statement, The Obstacle Race: The Fortunes of Women Painters and Their Work. Until that time, H.W. Janson, the standard college art survey author, made no mention of female artists. Today Janson includes female artists. Galleries which have shown only men's art are beginning to realize that there is a market in the art of women. Collectors are buying the art of women. A number of galleries in major art markets and other cities now specialize in women's art. Various periodicals devoted to art, or which have regular sections on art, are featuring more articles about women artists, and a number of books are available on the subject. (See Appendix for specific resources) It is safe to say that although female artists are not yet regarded on an equal level with male artists, they are no longer regarded as abnormalities.

The elitist attitude that the only valid art forms are in the western European tradition has been dying for some years. From the days when clipper ships plied across the Pacific Ocean, Asian art has been collected and exhibited by a discriminating few. Toulouse-Lautrec and Bonnard were intrigued by Japanese woodcuts, which was reflected in the broad flat areas of color they used. Many organic images of Art Nouveau were inspired by designs from China, Japan, Bali, and India. Art from Japan and much of Asia was unavailable during World War II; art from China impossible to obtain during its isolationist period. With more Europeans and Americans traveling throughout Asia, there has been a great resurgence of western interest in eastern art. Today this interest is reaching a new depth and breadth. Numerous galleries specialize in Asian art. A number of large museums have outstanding Asian collections: The Boston Museum of Fine Arts, The Asia Art Museum of San Francisco, The Seattle Art Museum and The Nelson Atkins Museum in Kansas City.

Initially, tribal art from around the world was regarded as fascinating but primitive. At the turn of the century Picasso and Braque recognized the aesthetic value of African sculpture. The abstract treatment of forms with the sharp juxtaposition of angles can be seen in their Cubistic sculpture. Within the last several years it has become taboo to use the word "primitive" to describe the sophisticated and complex art made by tribal people. The technically and aesthetically amazing bronze heads cast by the Benin of Africa and the incredible pots made without use of wheel or kiln by the Santa Clara Pueblo of North America are only two examples. Today there are galleries throughout Europe and the United States devoted to tribal art. Even the conservative Metropolitan Museum of Art in New York City recently opened the extensive Rockefeller Wing of Tribal Art. The University of Iowa Museum of Art has one of the nation's foremost collections of African art, The Stanley Collection.

Not only has traditional Native American art from the past attracted the attention of the art establishment, but there is also a market for the contemporary art of Native Americans who work with a variety of media in vastly different styles. Some use traditional Native American materials, while others use materials and techniques in the Western European tradition. Subject matter varies from abstract to realist; designs vary from traditional to original. Magazines and books are being published on individual artists and groups of artists. Galleries in the Southwest, and major cities elsewhere in this country and Europe are exhibiting contemporary Native American rugs, pots, jewelry, paintings, prints and sculpture. Europeans and North Americans are finally looking beyond their inherited traditions for art.

The work of female artists, Asian art, historical and contemporary art of Native Americans, and tribal art from around the world is being exhibited and discussed in the art world. It still is difficult for Afro-Americans and Americans of Spanish descent to receive serious attention for their art. Contemporary Latin American art is highly praised in Europe, and contemporary Latin American literature has never been more popular than today in this country. At the same time, the interest in the United States in art created by living Latin American artists is low. While galleries and museums are becoming more global in scope, the acceptance of artists from specific cultures and countries remains uneven.

Art historians are altering their views on the art of women. Some are recognizing that a number of works historically attributed to "students of" major male artists or thought to be "anonymous" were in actuality created by women. Other art historians are realizing that the volume and the quality of art from Asia deserves more than a footnote in art of the world. They are changing their views about tribal art being anonymous. In the past they assumed that identity of artists was not known, when indeed no one had ever asked the name of the artist. Most tribes know who their artists are and who they have been, in the same manner that they know the lineage of their leaders. The writing of art historians has broadened in scope and developed a different kind of attention to detail, just as similar changes are occurring in the exhibition of art.

Aestheticians and art critics are becoming less ethnocentric and are groping for broader definitions to assist them in making aesthetic judgments. Numerous questions arise: Does female imagery exist? What are the relations between female and male artists and are these relations cross-cultural? Are some arts "finer" than other arts? Are there tribal aesthetics? Are there African aesthetics? Are there varied aesthetics within these large groups? Can a comparison be made between baskets of the North American Papago and the African Senegalese without violating the aesthetics of each group? Is there an international style or styles? Whose aesthetics should be used as a measure? Can any one aesthetic be used?

These questions and more are being pondered by art critics and aestheticians who are broadening their scope. New issues are being raised by art historians. Galleries and museums are becoming more pluralistic in their exhibits. Art collectors are becoming both more global and more specific in their acquisitions. With these changes occurring throughout the art world, it is an absolute necessity that the teaching of art move to reflect them. Art education must become less ethnocentric and more pluralistic.

EXCEPTIONAL STUDENTS

The Visual Arts in Iowa Schools (VAIS) includes a thorough section on exceptional children which is divided into gifted and special education. It distinguishes between students identified as intellectually gifted and those identified as visually gifted, and outlines essential elements of art programs for both groups. The portion on special education defines various disabilities according to the Department of Education rules, lists some of the most common characteristics of these disabilities and suggests approaches to individuals experiencing these disabilities. This section of VAIS should be consulted when planning an art program for exceptional students.

A R T I S T S - I N - S C H O O L S / C O M M U N I T I E S

To fulfill the fundamental curriculum aims of art education, it is often advantageous to bring visiting artists, museum specialists, art critics or art historians into the classroom to assist and guide students and teachers. There are many different aspects to a well-balanced art program, and no one teacher can expect to be an expert in all areas. An art program limited only to the artwork of the students who produce it is visually crippling. Students must have the opportunity to see the work of professional artists. (See VAIS for Art Field Trips.)

A visiting art expert cannot be substituted for regularly scheduled classes and a sequentially designed curriculum taught by a certified art teacher. The visiting experts should be used to bring more depth to specific areas of the curriculum. These experts must clearly understand the learning characteristics of the particular students and the objectives of the art experience in advance.

The Iowa Arts Council sponsors an Artists-in-Schools/Communities (AIS/C) program which helps fund the placement of professional artists in school and community learning centers. Iowa's AIS/C program is designed to:

- o provide teachers and their students access to artists and their works,
- o help individual students relate to the creative process and understand how it affects their daily lives,
- o complement arts education in schools and communities,
- o motivate and stimulate teacher and student interest in the arts through work with professional artists,
- o help students understand how artists contribute to our culture.

Through the AIS/C program, artists, students, teachers and community people may work together exploring new techniques or designing and constructing a major group project for the school or community. A wide range of possibilities exists.

Visual artists are available in the areas of drawing, painting, sculpture, calligraphy, ceramics, fibers, weaving, jewelry, photography, film/vi… printmaking, set design and stained glass.

In architecture, short- and long-term residencies are available. Artists may include architects, environmental experts, landscape designers or city planners. This program encourages community involvement, with the school as the center of activities. Many groups may cooperate in planning and sponsoring innovative projects. Teachers in other fields such as language arts, social studies, math or science may be co-sponsors.

AIS/C residencies range from five days to nine weeks. Through Solo Artists, a program similar to AIS/C and also sponsored by the Iowa Arts Council, it is possible for professional artists to present one-day programs (4 1/2 hours). Solo artists programs include workshops, lectures, demonstrations, classroom sessions, slide lectures or judging art competitions.

For specific information about Artists-in-Schools/Communities or Solo Artists, contact the Iowa Arts Council, State Capitol Complex, Des Moines, Iowa 50319. Telephone: (515) 281-4451.

CURRICULUM AIMS AND GOALS

To help students understand the past, participate creatively in the present, and adapt to the future, the following aims and goals were developed as fundamental guidelines for educating young people in the visual arts. The curriculum aims are further divided into student goals. Together they form the basis for the scope and sequence discussed in the following chapter.

CURRICULUM AIMS	STUDENT GOALS
Guiding Students to Perceive, Comprehend and Evaluate the Visual World	A. Develops concepts and values about natural and created environments B. Learns about and evaluates human-made symbols
Helping Students Acquire an Ability to Look at and Understand the Visual Arts	A. Develops abilities to look at and respond to works of art B. Is aware of styles of individual artists, particular movements, and historical periods
Motivating Students to Develop and Communicate Imaginative and Inventive Ideas	A. Experiments by manipulating images, media, objects and concepts to express personal ideas in visual forms B. Understands and uses visual language C. Develops an awareness of problem solving as basic to the artistic/design process
Assisting Students in the Making of Art	A. Uses own environment, experiences and feelings as source for ideas in artwork B. Gains confidence in the use of media and tools for personal expression C. Uses evaluation as a learning experience

Scope
Sequence
Strategies

SCOPE AND SEQUENCE

EXPLANATION OF AIMS, GOALS, AND OBJECTIVES

Learning in art occurs the same way that learning occurs in other areas. It is sequential and cumulative. A program which fails to recognize and build upon a student's prior learning in art fails the student. Vertical articulation is necessary; K-12 planning must take place to provide scope and sequence.

The following aims are written as action statements, which describe activities of the art teacher who guides, helps, motivates, and assists students. Under each curriculum aim there are a number of student goals; under each student goal there are a number of student objectives.

The student goals and objectives are organized according to three levels of increasing maturity and complexity. Level I provides objectives for students with little knowledge and experience. They may be either elementary students or older students with no art background. Level II provides objectives for students who either are at the junior high level, or have intermediate art knowledge skills. Level III objectives are designed either for high school students or for those who have had a variety of experiences dealing with art concepts and knowledge.

AIM ONE:

Guiding Students to Perceive, Comprehend and Evaluate the Visual World

The purpose of AIM ONE is to awaken students to the visual characteristics of the natural world and the world created by humans.

STUDENT GOALS	LEVEL I OBJECTIVES	LEVEL II OBJECTIVES	LEVEL III OBJECTIVES
A. Develops concepts and values about natural and created environments	1. Maintains curiosity and enjoyment of the natural environment	1. Recognizes the impact that the environment and humans have on each other	1. Develops value system and acts upon the quality of his or her environment
	2. Recognizes that some person designed and created the objects in the environment	2. Learns that design is an attempt to organize space, develop tools and create useful and decorative objects	2. Learns to evaluate the quality of a form and its relationship to its function
	3. Recognizes the need for harmony between the natural and created environment	3. Understands how architecture, urban/rural planning, landscape architecture, industrial design and interior design have been used to form the environment	3. Interprets how architecture, urban/rural planning, etc. reflect the aesthetic, social and political values of groups of people
	4. Becomes aware that nature, technology and art are related	4. Understands the art applications of scientific and technological developments (photography, video, computers, etc.)	4. Analyzes and evaluates the scientific and technological worth and uses of these developments as forms of artistic expression
B. Learns about and evaluates human-made symbols	1. Recognizes that visual symbols are designed by humans and used to convey meaning often in conjunction with other modes of communication	1. Interprets visual symbols that give meaning to abstract concepts	1. Evaluates the symbols which influence human values and behaviors (advertising, graphic communications, propaganda, stereotyping, etc.)

AIM TWO:

Helping Students Acquire an Ability to Look at and Understand the Visual Arts

AIM TWO helps students gain confidence when viewing art. Few students will become practicing artists, but all should become persons with a well-developed aesthetic sense.

STUDENT GOALS	LEVEL I OBJECTIVES	LEVEL II OBJECTIVES	LEVEL III OBJECTIVES
A. Develops abilities to look at and respond to works of art	1. Identifies and describes the subject matter, media, techniques, elements and principles of design in works of art	1. Interprets and is aware of relationships between these components in works of art	1. Makes critical judgments about these relationships in works of art
	2. Is aware that art is an expression of ideas and feelings	2. Interprets art as visualized ideas and feelings presented in a form unique to the artist	2. Evaluates the successful merger of ideas and feelings with visual components
	3. Relates art to personal observations and experiences	3. Understands and accepts diversity in artworks	3. Develops and justifies personal criteria in judging art
B. Is aware of styles of individual artists, particular movements, and historical time periods	1. Is aware that artists work in different styles	1. Understands how artists are influenced by media, other artists, historical events and society	1. Evaluates the artist's impact on societies, cultures and new forms of expression
	2. Recognizes that each society's beliefs are expressed through its artifacts	2. Identifies and interprets threads that are common in the artwork of all cultures (environment, values, religion, technology, politics, etc.)	2. Evaluates own cultural and visual symbols

AIM THREE:

Motivating Students to Develop and Communicate
Imaginative and Inventive Ideas

The major concerns of AIM THREE are a fresh way of thinking and a new method of visualization. Ordinary experiences are seen from a different perspective, freeing new concepts to emerge.

STUDENT GOALS	LEVEL I OBJECTIVES	LEVEL II OBJECTIVES	LEVEL III OBJECTIVES
A. Experiments by manipulating images, objects and concepts to express personal ideas in visual forms	1. Explores physical characteristics and qualities of materials of the physical world	1. Develops an awareness of how the characteristics and qualities of materials interact and influence each other	1. Uses materials and concepts in more than one way
	2. Develops an awareness of individual visual forms (the elements and principals of art)	2. Develops an awareness of how visual forms interact and influence each other	2. Analyzes, rearranges and synthesizes visual forms to express ideas
B. Understands and uses visual language	1. Understands that visual forms can have various interpretations	1. Develops an awareness that visual forms can convey expressive meaning and can be symbolic or metaphoric	1. Evaluates transitions, connections, conflicts, metaphors and symbols which express ideas
C. Develops an awareness of problem solving as basic to the artistic/design process	1. Sees and describes different ways that artists/designers have expressed their ideas	1. Compares and discusses reasons for different ways that artists/designers have expressed their ideas	1. Evaluates the different ways that artists/designers have expressed their ideas
	2. Develops artistic/design problems and selects best idea and appropriate media from many possibilities	2. Elaborates and refines solutions	2. Evaluates efforts

AIM FOUR:

Assisting Students in the Making of Art

AIM FOUR recognizes that students need the actual practice of creating art to fully understand, enjoy and value the artistic process.

STUDENT GOALS	LEVEL I OBJECTIVES	LEVEL II OBJECTIVES	LEVEL III OBJECTIVES
A. Uses own environment, experiences, and feelings as sources for ideas in artwork	1. Is motivated to observe and respond to environment and experiences	1. Relates ideas to particular media, approaches, styles and formal elements	1. Independently generates, elaborates and refines ideas for artwork
B. Gains confidence in the use of media and tools for personal expression personal	1. Explores and develops basic skills in utilizing physical and expressive qualities of art media and tools	1. Develops skills in relating the physical and expressive qualities of art media and tools	1. Selects and adapts media and techniques for personal style and expression
	2. Follows directions for proper care and safe use of art media, tools and equipment	2. Practices a responsible attitude toward the care and safe use of art media, tools and materials	2. Develops self-direction for the organization, care and safe use of media, tools and workspace
C. Uses evaluation as a learning experience	1. Explains own artwork as process and product	1. Analyzes various components of process and product of own artwork (i.e. idea, skills, formal elements, impact)	1. Develops ability to evaluate own artwork

TEACHING STRATEGIES

The following section contains nine teaching strategies, or lessons, exemplifying the four major aims of the Visual Arts in Iowa Schools. There are lessons for each of the four aims, both for the elementary grades and the secondary grades. The lessons emphasize the experience of responding to works of art or art concepts, and the making of art. Each of the lessons has been taught successfully and was written by an art educator who taught the lesson or observed it being taught.

The lessons were developed to illustrate that diverse classroom activities can support broad, common aims. Neither the lessons nor their format are intended to be prescriptive nor to be included in every art program. Rather, they represent the inventive possibilities for each aim. Most important, the lessons are intended to encourage art teachers to use the aims and objectives of the Visual Arts in Iowa Schools as a catalyst for creative art teaching.

TEACHING STRATEGY

AIM ONE: Guiding students to perceive, comprehend, and evaluate the visual world.

GOAL A: Develops concepts and values about natural and created environments.

OBJECTIVE II-1: Recognizes the impact that the environment and humans have on each other.

TITLE: Heritage Awareness of Your Locale
Grade: Junior High

Bettina Perkins
Anthon-Oto Comm. Schools

TEACHING GOALS:

1. To realize and to be aware of how the Native Americans used their environment for resources.
2. To become cognizant of which Native Americans lived in a particular area.
3. To learn the values of creating tools from local materials.
4. To identify local places for a "dig" to find artifacts, tools, and bits of pottery.
5. To know the museums that exhibit pottery and artifacts of the local area.
6. To announce availability of kits displaying examples of crafts and tools.
7. To develop appreciation of human endeavors and successes.
8. To call upon community resource people to share their private collections.

STUDENT OBJECTIVES:

1. The students will participate in a local "dig" to find fragments of pottery and small agricultural tools.
2. The students will collect and exhibit artifacts from the Edema Indians of the Little Sioux Valley.
3. The students will recall names of specific agricultural tools used by the Edema Indians.
4. The students will summarize what is seen and heard into a written report.
5. The students will develop a heightened sensitivity toward the environment.

MATERIALS USED BY:

Teacher:	Student:
Kits of Indian Artifacts	Notepaper and pencil
Information on Iowa natural history	Small spade
Local speakers	Bag for "finds"
Tools and pottery from private collections	
Books	
Films	

MOTIVATION/
PROCEDURE:

Day 1. Discuss how artists look into eras of the past to better understand the early people. Questions for discussion: Who lived in this particular section of the state before the pioneering families arrived? How did the Native Americans rely upon their natural environment? Were these people mobile and transient or were they "settlers"? Have students bring to class stories or artifacts of these early people for discussion.

Day 2: The students share their stories told to them by family members or friends. The teacher lists the statements about the stories on the blackboard. Everyone examines tools brought in from private collections by teacher and students. Lists of vocabulary words are written in student notebooks. (Celts, arrowheads, pottery, thumbscrapers, tomahawks, grinding stone, etc.)

Day 3: A local community speaker presents knowledge of the rich local heritage and of the ancestors of the locale. Fortunately, many such people have collections of Indian artifacts. AEA kits of Indian artifacts will be on display.

Day 4: Teachers, parents, and students plan to meet and go to a particular area for a "dig" or walk through fields looking for pottery pieces. It is presupposed that permission from landowners has been secured. The findings will be washed and brought to class.

Day 5: The students will participate in a discussion about specific finds and categorize them into groups: tools, arrowheads (weaponry), pottery (vases and bowls.) Special notice will be given to the visual design characteristics of the pottery.

Ask students the following questions regarding pottery:

1. Why were the pieces so black?
2. Can you find other colored clay bodies?
3. What instrument made the designs?
4. Are certain decorative designs found in pottery of specific tribes?
5. Did you find handles to the bowls?
6. What functions did these bowls and vases serve?

Ask students the following questions regarding tools:

1. How were the thumbscrapers shaped?
2. Were thumbscrapers used only in removing fat from deerskins?
3. What materials were used to make arrowheads and thumbscrapers?
4. What characteristics do grinding stones and celts have in common?
5. Would you say celts are made of rock like arrowheads, or different rock than arrowheads?

EVALUATION:

Were the students more cognizant of the early dwellers of the Little Sioux Valley?
Were the students knowledgeable of the Native Americans as agricultural peoples and not the stereotypical Indians of television and movies?
Were the students able to participate in discussions of their experiences in the "dig"?
Were the students able to sketch the parts missing from the found pottery pieces?
Had the students added new terms to their vocabulary?

RESOURCES:

Passing Time and Traditions, Contemporary Iowa Folk Artists pp. 49-63, Art of the Mesquakies.
Prehistoric Art, by Robert Myron, Pitman Publishing Co., New York.
Primitive Art, by Douglas Fraser, Doubleday and Co. Inc., Garden City, New York.
Kits of Indian artifacts if available from local AEA.
Local community speakers on Indian heritage and artifacts.

OTHER SUGGESTED LESSONS FOR AIM ONE, GOAL A, LEVEL II:

Miniature cardboard sculptures designed for outdoor metal sculptures.

Collecting photographs and pictures showing similarities between natural and man-made objects.

Designing a tool using local materials: Example--stick and a squirrel tail brush for applying glazes.

AIM ONE: Guiding students to perceive, comprehend, and evaluate the visual world.

GOAL B: Learns about and evaluates human-made symbols.

OBJECTIVE III-1 Evaluate the symbols which influence human values and behaviors (advertising, graphic communications, propaganda, stereotyping, etc.).

TITLE:	Photo-Montages Using The Copy Machine	Bettina Perkins Anthon-Oto Community Schools
Grade:	High School	

TEACHING GOALS:

1. To develop, through the visual arts, the ability to perceive and respond to ideas and experiences.
2. To develop an understanding of how visual art is created as a response to images, forms, and experiences.
3. To develop comprehension of design concepts in works of art and in the environment.
4. To develop comprehension of how transformations can strengthen montages.
5. To assist students in the formal production of and evaluation of art.
6. To recognize that art and modern technology work together.

STUDENT OBJECTIVES:

1. The student(s) will collect several pictures from magazines, and a variety of papers, to make a collage.
2. The students will learn to recognize how visual art may express a concept, tell a story, evoke a mood, or symbolize an idea.
3. The students will practice translating or "decoding" the meaning of works of art through description and interpretation.
4. The students will learn to identify the elements of art and design principles and their relationships to one another.
5. The student(s) will take a written test on the definitions of the twelve words of transformations. (See Day 3.)

MATERIALS: Teacher: Slides of works of collages by Georges Braque, Picasso, Robert Motherwell, Lee Krasner, and Romare Bearden. Copy machine.

Student: Magazines, giftwrap, wallpaper, doilies, construction paper, poster paper, drawing paper, origami paper, snapshots, scissors, and rubber cement.

MOTIVATION/
PROCEDURE:

Day 1: Introduction to the montage/collage unit. A quotation from Jeffrey Schrier states:

> "Our media culture bombards us with a barrage of man-made images, billboards, symbols for traffic movement, magazines, books, television with commercial interruption, etc. Unrelated images and concepts follow each other in rapid succession. This is especially true in major urban centers. Dreams and fantasy are also comprised of seemingly unrelated images and events and can be an ideal bank for the collage artist to draw from. Collage mimes these visual relationships by juxtaposing unrelated material within a given framework."

Bring to class a variety of photographs and papers.

Day 2: Show slides of collages by Robert Motherwell, Pablo Picasso, Georges Braque, Lee Krasner, and Romare Bearden.

Observe how collages (a French word for pasteup) are arranged with components in juxtaposition to each other. Notice in Braque's collage, "Le Courrier", the overlapping in the structure.

What ideas are symbolized in the collages by various artists?

Day 3: Create a photo-montage, beginning with a direction and a plan.

Distribute to each student a list of terms for transformations. Read and discuss each of the twelve words: minification, magnification, substitution, reversal, distortion, metamorphosis, simultaneity, transmutation, transferring, disguising, symbolic imaging, visual pun. [Terms are taken from N. Rourke, Synectics. Worcester, MA: Davis Publications, Inc.]

Ask students to arrange their cut-out magazine pictures on a 12" x 18" sheet of sulphite paper. This arrangement should illustrate four of the twelve types of transformations.

Day 4: Give studio time for the pasting and arranging of the photo-montages. Ask the students to write a title and the four or more types of transformations on the back of their papers.

Day 5: After photo-copying the montages, distribute them to the class. Discuss how everything is reduced to values if only black and white are used. If a color copy machine is used for all or part of the composition, the tonal qualities, the color schemes, and the contrasts are available for class discussion.

Identify and locate the types or transformations used in the photo-montage each student made.

Display the photo-montages on the bulletin board.

EVALUATION: The photo-montages on the bulletin board are studied for their value in showing specific design principles (e.g., repetition, rhythm, balance, variety, and unity).

A quiz will be given on the terminology of transformations (see attached sheet).

Students will orally demonstrate ability to make discriminations when analyzing the interrelationships of the elements of design (color, value, line, shape, space, and texture), found in the montages.

Differences found in the black/white montages and in the color montages will be orally expressed.

RESOURCES: Copy Art, Firpo, Alexander, Katayanagi, and Ditlea.
Richard Marek Publishers, New York.

Design in the Visual Arts, Roy R. Behrens, Prentice-Hall, Inc.,
Englewood Cliffs, NJ

History of Art, H.W. Janson, Prentice-Hall, Inc.,
Englewood Cliffs, NJ

OTHER SUGGESTED LESSONS FOR AIM ONE, GOAL B, LEVEL III:

Portfolio of limited editions
Mail art
Body art
Paper murals
Personal records
Fancy stamps
Visual diaries
Masks
Heat transfers to put on T-shirts

TEACHING STRATEGY

AIM TWO: Helping students acquire an ability to look at and understand the visual arts.

GOAL A: Develops abilities to look at and respond to works of art.

OBJECTIVE I-2: Students become aware that art is an expression of ideas and feelings.

TITLE:	**Motion: Movement and Action**	Suzanne Runyan
Grade:	Grades 2-4	Clarinda Community Schools

TEACHING GOALS: Artists can create the illusion or feeling of movement, action and motion on a still surface through a variety of artistic techniques. This project exercises the skills of:

1) intepretation, which is the process of assigning meaning,
2) low-level analysis, which is comparing and classifying,
3) high-level analysis, which is inference forming.

STUDENT OBJECTIVES:

1) Students will define, identify and categorize those things which are capable of motion.
2) Students will orally analyze selected art works to determine the artistic techniques and principles employed to generate the illusion of action.
3) Students will assign meanings to different visual symbols as they compare two art works.

TEACHER MATERIALS: A chalkboard for the brainstorming activity.
Prints or slides of the following art works:

1) Giacomo Balla, Dynamism of a Dog on a Leash, 1912.
2) Marcel Duchamp, Nude Descending a Staircase, #2, 1912.
3) Roy Lichtenstein, BLAM!, 1962.
4) G. C. Bingham, Fur Traders Descending the Missouri, 1845
5) J. I. Evans, The White Squall, 1825-1850.

MOTIVATION/ PROCEDURE:

1) Ask students to define motion.
2) Brainstorm with students and list all things which are capable of movement. Categorize into: machines, animals, humans and forces of nature.
3) Analyze the following artwork:

   A. Dynamism of a Dog on a Leash: Lead the students to say that motion is caused by the multiple feet and tail, the repetition of one chain to look like four, and the smooth, almost blurred background to suggest speed.

B. Nude Descending a Staircase #2: Say that one person is going downstairs. How many stairs? Quickly or slowly? What device did the artist use to suggest motion? Some students might correlate Duchamp's person with present-day robot toys.

C. RLAM!: Notice the use of a word to make people say an action sound and the conventional symbolism for an explosion. Discuss the powerful lines and colors, the force of the image.

D. Show both Fur Traders and The White Squall: Compare the quietness of one to the turbulence of the other. Identify specific symbols for action and tranquility.

EVALUATION:

1) Did the brainstorming exercise show variety and depth as it progressed?

2) Were students able to verbalize how motion was created specifically in each art work?

3) Were their analyses valid?

4) To what extent were the students able to interpret the symbolism for calm and turbulence?

RESOURCES:

Robert Hughes, The Shock of the New, Knopf, Alfred A., Inc., New York, 1981.
Miscellaneous calendars featuring art prints.
Art and Man (Scholastic Magazines Inc., Jefferson City, MO).
Companies that sell art prints.
Museum postcards.

TEACHING STRATEGY

AIM TWO: Helping students acquire an ability to look at and understand the visual arts.

GOAL A: Develops abilities to look at and respond to works of art.

OBJECTIVE II-2: Interprets art as visualized ideas and feelings presented in a form unique to the artist.

OBJECTIVE II-1: Interprets and is aware of relationships between the components in works of art.

TITLE:	A Formalized First Introduction to Abstract Modern Art	Suzanne Runyan Clarinda Community Schools
Grade:	Grades 6-9	

Like other artists throughout history, the artists of the Modern movement were responding to the times in which they lived. The non-representational and abstracted images which appear in much of their work anticipates and reflects a time of rapid innovation on many frontiers.

TEACHING GOALS: This project exercises the skills of:

1) interpretation: finding possible meanings in the art works studied, which are universal statements of the human condition,

2) application: relating the meanings to the students' own lives and times,

3) analysis: systematically scanning the art work to determine how color and pattern have been used,

4) synthesis: creating a new and unique outcome by combining this new information with known artistic processes.

STUDENT OBJECTIVES:

1) Students will speculate about the emotions suggested by five early Modern art works, discussing how these emotions relate to the human condition and specifically to the experiences of the students.

2) Students will learn through observation that artists place color and pattern in the picture plane so the viewer's eye will connect them, causing movement from one part of the composition to another.

3) Students will make compositions in which they experiment with color and pattern placement to create movement within the composition.

MATERIALS:

Teacher: prints or slides of the following:
1) Paul Klee, The Runner at the Goal.
2) Pablo Picasso, Woman Weeping and Girl Before a Mirror.
3) William DeKooning, Woman I.
4) Georges Rouault, The Old King.

Student: Contour drawings or other pencil drawings of faces or the figure made in previous classes.

Watercolors, marking pens, pencils, scrap paper, wall paper, colored pencils, crayons, cray-pas, textured surfaces for rubbings, drawing pencils.

MOTIVATION/ PROCEDURE:

(In looking at these artworks, quickly steer students beyond a 'gut-level' response.)

PART 1:

In the early 1900's, artists were experimenting with new technology, new imagery, and a new psychology in their art. The new imagery of the early Modernist period was looking past the world we see with our eyes and into a world we perceive with our emotions and imaginations. During this time period, artists like Klee and Picasso were seeking to make universal statements about humankind.

1) Show Runner at the Goal. This statement is not about a single person, but about an emotion common to all people. Identify the emotion. What clues did the artist provide that caused your response? Why would an artist choose to represent all humanity rather than the individual? Have you ever felt this emotion?

2) Show Woman Weeping. Analyze the emotion message of this painting. How has Picasso taken internal anguish and displayed it throughout the composition? Again, relate this kind of emotion to contemporary life.

Despite this new form of imagery, the early Modernists did not abandon the elements and principles of design. Their artworks did not become accidental and undisciplined as the content became less representational. The Modernists were mindful of the powers of artistic conventions and relied upon the elements and principles to give voice to the artwork.

1) Show The Old King. Introduce the idea of a dominant color or shape which draws the eye into the work.

2) Analyze how the artist has led the viewer's eye through the composition with visually interlocking arrangements of color and pattern.

PROCEDURE (cont.)

3) Discuss how an artist will reward the careful viewer with a surprise. Locate the surprise.

4) Follow the same procedure with Woman I and Girl Before A Mirror.

PART 2: Using the criteria discussed above, the students will apply the same principles of color and pattern placement to an artwork of their own.

1) Select 3-5 different wet and dry media.
2) Think of one as the main medium.
3) Think of the drawing not as a picture of a person, but as a design of a person.
4) Use contrasts; light colors against dark, small shapes against large, complex patterns against simple ones.
5) Be conscious of repeating media, color and pattern in different amounts throughout the composition so some areas become focal points and others recede. Part way through, decide what seems to be a dominant area and do what is necessary to emphasize it.
6) Plan a surprise: a color or a different shade of a color in an unexpected place.

During the work periods, the instructor is encouraged to find other abstract portraits and compare what an individual student is doing with what one of the early Modernists did.

EVALUATION:

1) How conscious were students about arranging colors and patterns to lead one's eye through the composition?
2) Can students orally defend the placement of colors and patterns per the goals of the assignment?
3) Did students use unique combinations of materials?
4) How complex is the use of media?
5) To what extent did the students pre-plan?
6) To what extent did the students rely on intuition?
7) Are students able to detect similarities between elements in their artworks and those of the early Modernists?
8) Can students decode works by other artists: find the center of interest, connecting areas of color and pattern, a surprise?

RESOURCES:

E.B. Feldman, Varieties of Visual Experience, Prentice-Hall, Inc., Englewood Cliffs, NJ
Robert Hughes, The Shock of the New, Knopf, Alfred A., Inc., New York, 1981.
David Piper, Looking at Art, Random House, New York, 1981.

AIM TWO: Helping students acquire an ability to look at and understand the visual arts.

GOAL B: Is aware of styles of individual artists, particular movements and historical time periods.

OBJECTIVES I-2: Recognizes that each society's beliefs are expressed through its artifacts.

II-1: Understands how artists are influenced by media, other artists, historical events and society.

TITLE:	**Native American Art: A Discussion**	Nan Mercier Iowa City Community Schools
Grade:	5th, 6th, 7th	

TEACHING GOALS: Introduce students to environmental and social conditions that impacted historical Native American art. Students should understand that there is a relationship, but a difference between the "then" and the "now" of Native American art. Some artists work with traditional subjects, style and media; others do not; both are Native American artists because of their heritage.

STUDENT OBJECTIVES: Students will discuss what they observe about historical and contemporary Native American art, utilizing a continuum for analysis. Students will be introduced to the art work of some famous contemporary Native American artists.

MATERIALS: Blackboard or overhead projector to draw the described continuum. Slides and/or prints of historical and contemporary Native American art.

MOTIVATION/ PROCEDURE: Introduce and show examples of the following for understanding the historical characteristics of Native American art works.

1. There was a direct relationship between the arts of the American Indian and their natural environment. For example, tribes of the Southwest used the yucca plant for basket weaving, clay for pottery, and silver for jewelry. The dry climate provided enough grass for sheep grazing which gave the wool for spinning yarn and weaving blankets.

2. Most Native American art dealt with abstract symbolism, not realism. Design motifs came from what was important to them in symbolic form.

PROCEDURE (cont.)

3. Art works tended to be utilitarian and aesthetic because art and life were closely interwoven.

4. Increased contact with other tribes and races influenced and changed each tribe's art. Navajos learned silversmithing from the Mexicans. Europeans brought glass trade beads which the Native Americans incorporated into their quillwork. The white invasion brought many environmental and social changes which channeled artistic production from goods used by the tribe into "tourist art".

5. Much of the art work was based upon tradition. In some cases the talent of individuals was so strong that their work was extensively copied and eventually established a new traditional style. An example is Napeyo (1859-1942), the famous Hopi potter.

All of these points are both true and false in varying degrees with regard to Native American artists today. Any Native American art work from the past or the present could be held up against these statements and judged on a continuum in order to generate classroom discussion.

1.	much	Related to Natural Environment	little
2.	Symbolism		Realism
3.	Utilitarian	Art for Art's Sake (Aesthetic)	
4.	little	Cultural Assimilation	much
5.	Traditional		Original
6.	Historical		Contemporary

For this discussion include works by the following Native American artists:

Fritz Scholder, Mission Indian painter
Charles Lovate
Allan Houser, Apache sculptor
Charles Loloma, Hopi jeweler
R. C. Gorman, Navaho painter
Grace Medicine Flower, Santa Clara potter

EVALUATION: Were students able to verbalize their judgments of how to apply each part of the continuum model in analyzing an individual art work?

Were students able to give a reason for their judgments?

Give students a handout which shows the continuum. Ask students to place an X on each line of the continuum when analyzing a work of art. Write a rationale statement for each judgment made.

RESOURCES: Southwest Art subsidiary of Art Magazine Publishers, Inc.
P.O. Box 13037, Houston, TX 77019.

Arizona Highways, Phoenix, AZ.

TEACHING STRATEGY

AIM THREE: Motivating students to develop and communicate imaginative and inventive ideas.

GOAL A: Experiments by manipulating images, objects and concepts to express personal ideas in visual forms.

OBJECTIVE I-1: Explores visual and tactile characteristics and qualities of materials of the physical world.

TITLE:	Exploring Texture	Ed Wong
Grade:	Elementary (1st or 2nd)	West Des Moines Community School

TEACHING GOALS: Introduce and define texture. Explore various possibilities by learning, feeling, and experiencing texture. Increase vocabulary with texture and words to describe texture. Go through exciting and thought-provoking sensory experiences.

STUDENT OBJECTIVES: Understand texture. Become more aware of tactile qualities of the physical world. Participate in sensory exercises. Verbalize what they feel and experience.

MATERIALS: Example of Braille, fabric strips, 8" x 30", to be used as blindfolds, various textural objects such as tennis ball, pencil, paper clip, can opener, shoe, sandpaper, cotton, pipe cleaner, rubber band, pairs of socks.

MOTIVATION/ PROCEDURE: Explore texture! Ask students to feel their skin, hair, tabletop, shirt sleeve, bottoms of their shoes, etc. Explain they are experiencing texture. Ask them to define texture (How something feels; the surface quality of any object). Which of the five senses does this appeal to? Name the other four senses. Ask them to describe what they have felt. Encourage words more descriptive than "smooth" and "rough": bumpy, soft, frizzy, hard, wavy, fuzzy, etc. Stress the importance of texture in life's experiences, the ability to identify things without the sense of sight. Show example of Braille. Discuss emotions one would feel if one were blind. Incorporate the following exercises:

Have student volunteers come up to the front of the room, one at a time, and blindfold them. Place objects in their hand and ask them to identify: tennis ball, can opener, pencil, shoe, etc.

Follow the same procedure as above, but this time have them try to identify their classmates by feeling their face, hair, or clothing.

Have a blindfolded student find the way to the pencil sharpener, sharpen a pencil, then return to seat.

Afterwards, point out what was overlooked, such as feeling the opening, checking to see how sharp the pencil is, and other details we do not even think about. Discuss a blind person's physical orientation to the world.

Follow the same as above, but have a student volunteer to take a cup, find the sink, fill it with water and return with it to his or her seat. How does he or she know if the cup is full or empty?

Have the students pair up. One person makes a certain facial expression (happy, sad or mad), and the partner, with eyes closed, feels the face and tries to identify the expression of mood.

Follow the same procedure, but utilize the body. One person poses as a fighter, dancer, quarterback, hunter, thinker, etc. The blinded partner feels the other's arms, legs, head, back, etc. to identify the pose of character.

Sort six pairs of socks by textures.

Finally, end with a relaxation exercise, in which students lie on floor facing the ceiling. Students close their eyes and you describe a calm setting. Have them imagine various textures and feelings. "You are on a boat, you can hear the sound of the waves, feel the warm sun on your face, there's a slight cool breeze touching your skin, etc."

Review texture: definition and importance.

EVALUATION: Observe student responses during discussion. Check for understanding through verbal responses, behavioral (watching them blindfolded) and how they follow directions.

RESOURCES: CEMREL Kit on Texture.

TEACHING STRATEGY

AIM THREE: Motivating students to develop and communicate imaginative and inventive ideas.

GOAL C: Develops an awareness of problem solving as basic to the artistic/design process.

OBJECTIVE I-2: Develops artistic/design problems and selects best idea and appropriate media from many possibilities.

TITLE:	Making a Social Statement Through Found Sculpture	Ed Wong West Des Moines Community Schools
Grade:	Grades 11-12	

TEACHING GOALS: Increase student awareness of three-dimensional art (sculpture). Expose students to a variety of media, including "found objects". Explore symbolism and meaning in found objects. Encourage self-expression through social commentary. Guide students through proper handling and manipulation of materials.

STUDENT OBJECTIVES: The student should become more aware of sculpture, understand the expression and meaning of certain works of art, understand the various processes of combining materials and utilize thinking skills in expressing social statement.

MATERIALS: Wood scraps, hammer, nails, glue, fabric scraps, metal pieces, wire, oak tag, white drawing paper, writing paper, pencils, erasers. Examples of sculpture (slides, books) by various artists: Marisol, Joseph Cornell, Louise Nevelson; Marcel Duchamp's "Readymades", Picasso's "Bull Head". Newspapers with editorials (letters, cartoons).

MOTIVATION/ PROCEDURE: Explore Found Sculpture. Show examples of work by Marisol, Cornell, Nevelson; Duchamp's "Readymades", Picasso's "Bull Head". Discuss what they see in each. Compare similarities and contrast differences. Ask about symbolism: What is this artist saying? What medium is used in each? What is the importance of "found sculpture"? Why did artists break away from traditional carved sculpture? Discuss interpretations: What is a social statement? An editorial? Show examples. Have students make a list of social topics from the TV news or newspapers. What is going on in the world that you feel strongly about? In the country? In our state? Community? In our school? Examples could be: Nuclear war, toxic waste, drugs, alcohol, smoking, relationships, popularity. Share and discuss.

Have students focus on one topic they feel strongly about. Make a list of visual images that come to mind in relation

to this topic. Tighten this list with a group of objects out of our everyday life that fit in as well. Have them think of objects that are readily accessible to them--at home, from a neighbor, or retail store.

Discuss media: wood, metal, scrap, junk, wire. Demonstrate handling of materials and how these can be combined. Pose possible combinations: wood with wire, wire with fabric, wire with metal, etc.

Instruct them to create a sculpture from found objects or materials from previous demonstration (wood, wire, fabric, etc.) or both, that makes a social statement. Some supplies will need to come from outside the classroom. Research these objects. Can do preliminary sketches if needed.

Review sculpture, three-dimensional, found objects, various artists, social commentary.

Critique.

EVALUATION: Oral and written critique. Can give written test of vocabulary and materials. Observe participation and involvement. Critique use of materials in relation to problem solved.

RESOURCES: Art and Man, magazine, February, 1986, issue.

OTHER SUGGESTIONS/IDEAS: Make a portrait or assemblage of a famous person with found objects.
Self-portrait or assemblage sculpture.
Masks: cultural, science fiction, facial expressions.
City vs. country found objects.

TEACHING STRATEGY

AIM FOUR: Assisting students in the making of art.

GOALS: A. Uses own environment, experiences, and feelings as sources for ideas in art work.

B. Gains confidence in the use of media and tools for personal expression.

OBJECTIVES:
1. Relates ideas to particular media, approaches, styles, and formal elements.
2. Develops skills in relating the physical and expressive qualities of art media and tools.
3. Compares and discusses reasons for different ways that artists/designers have expressed their ideas.

TITLE:	**Surrealistic Landscape**	Diane Gregory
Grade:	Junior High Level	University of Northern Iowa

TEACHING GOALS: Identify the strategies and styles of surrealistic artists: Escher, Tooker, Dali, and Magritte. Using the style and strategy of surrealism, students compose and create a surrealistic landscape.

STUDENT OBJECTIVES:
1. The learner will identify a variety of surrealistic strategies and styles.
2. The learner will respond to a variety of surrealistic art forms.
3. Student will create a surrealistic landscape using photographs selected from magazines.
4. Identifies unique characteristics of collage media for surrealistic art.

MATERIALS:

Teacher: Art work of Magritte, Dali, Tooker, DeChirico, Escher.

Student: illustration board or cardboard
magazines
scissors
glue

MOTIVATION/ PROCEDURE:

Show art work of surrealistic artists.
Describe surrealistic art and purposes.
Students respond to and discuss art work.
Teacher gives a demonstration emphasizing unique properties of collage for surrealism.
Introduce concepts of juxtaposition, paradox, contrast, positive and negative shape.
Teacher shows examples of possible techniques.
Students begin art work.
Students could use a photo of landscape as a starting place.

EVALUATION: Students evaluate own work:
Use of technique or style evident?
Use of strategy evident?

RESOURCES: Art Synectics, Nicholas Roukes. (See Appendix)

OTHER SUGGESTED STRATEGIES:

Make a surrealistic landscape box—refer to Joseph Cornell's work.

TEACHING STRATEGY

AIM FOUR: Assisting students in the making of art

GOAL A: Uses own environment, experiences, fantasies, dreams, imagination, and feelings as sources for ideas in artwork.

OBJECTIVES:
1. Is motivated to observe and respond to environment and experiences
2. Looks at and discovers how artists develop ideas for art.

TITLE:	Fantasy/Surrealistic Creatures	Diane Gregory
Grade:	Grades 4-6	University of Northern Iowa

TEACHING GOALS: Recording, selecting, combining, composing and rearranging visual forms in new ways. Develop a strategy for creative visual thinking. (Creative imaging)

STUDENT OBJECTIVES: The learner will combine several unique features of a variety of birds or insects or both to create an imaginary creature.

MATERIALS

Teacher: Slides/reproductions of the art work of René Magritte and Salvador Dali. Slide projector and screen if slides are used. Books which have photographs of birds and insects.

Student:
- watercolor markers
- pencils
- erasers
- water containers
- brushes
- white drawing paper (12" x 18")

MOTIVATION/ PROCEDURE: Divide the class into two groups. Identify one group as birds and the other as insects. Each person in each group brainstorms, listing the names of birds or insects. The teacher asks students to select from their lists at least three names and write them on the blackboard. (The blackboard is divided into sections, one for birds and one for insects). Students are asked to combine the names of birds and insects (using only a portion of each name) to create new names for fantasy creatures. Students are asked to write the new names on the blackboard. Students then are instructed to select one new name and draw their version of the new creature using colored markers. Students are asked to place the creature in a fantasy environment, involved in an activity.

Before the activity begins students can be shown the artwork of Magritte and Dali. Responses from students about the art work could be initiated. Teacher can point out the various strategies used by both artists to create worlds of fantasy. Teacher can point out how each artist combined visual forms to create new and unusual forms.

When students are working on their artwork, the teacher can remind students of Dali and Magritte.

EVALUATION:

Students display and respond to their art work
Teacher evaluates art work on unusual properties:

- Frequency of use of strategy
- Degree of elaboration
- Variety of combinations
- Degree of complexity
- Degree of involvement.

RESOURCES:

Art Synectics by Nicholas Roukes and Planning Art Education in the Middle/Secondary Schools of Ohio.

E V A L U A T I O N

Evaluation, of curricula, of teachers, or of students, is an irksome problem for art educators. The incompatibility between art education and educational evaluation is due in part to the practice of modeling evaluation in education after accountability measures useful in psychological experimentation, industrial management, and military training. It is also due to the tendency to evaluate easily observed behaviors rather than complex thinking procedures and the significance of learning experiences.

However, the request of a school board to know the effectiveness of an art program is legitimate. The same can be said of parents' desires to know about a child's progress in art learning. It is not unreasonable to expect that art educators know their classrooms and be able to describe the events in these classrooms in terms of meaning and value.

It is necessary for art educators to find appropriate methods to reflect on curricula, classroom events, and student learning in order to revise goals and practices. A number of factors bear consideration when determining evaluative methodologies. Frequently it has been the method of evaluation that has not been embraced by art educators, rather than the idea of evaluation in itself. Evaluation should be tailored for a particular purpose, audience, and program. Different audiences will have different requirements.

The guidelines for evaluation presented in this section draw on the evaluation section of the VAIS and are designed to help formalize better systems of evaluation for art educators. Evaluation is assumed to be a positive and possible process for art education, leading to an awareness of strengths and promoting plans for development and change. The following four sections are organized around <u>what</u> is to be evaluated—the student, the teacher, the program, and units and activities. Specific questions, suggestions, and issues are raised in order to emphasize basic concerns related to each of the four sections; however, set patterns are not provided. It is expected that groups and individuals will further develop evaluation procedures to reflect their current needs and concerns.

STUDENT EVALUATION

Effective evaluation of student learning in art is a complex because of the multi-dimensional nature of student learning in art, which consists of artistic, creative, expressive and critical processes. Art educators are challenged to develop evaluation methods which measure the full range of student artistic knowledge, skill, response and expression. Evaluation must extend beyond paper and pencil tests and standardized tests, both of which focus on narrow outcomes. Effective student evaluation must consider:

1. the process and the product of historical, aesthetic, critical and productive art experiences.

2. the critical dialogue used when describing, interpreting, analyzing and judging works of art.

3. the attitudes, values, hopes, dreams, visions and ideas expressed and formulated while making, perceiving and valuing works of art, and

4. artistic skill and knowledge.

The art teacher is confronted with many concerns when formulating methods for evaluating student learning. Several questions follow which emphasize some of these basic concerns. These questions do not mandate a particular evaluation philosophy or methodology, but they may help identify what is important in specific learning situations. Additional questions can and should be raised. Through critical analysis, the art teacher can better understand evaluation issues and develop appropriate methods for specific learning situations.

Questions

1. What evidence is there that students are self-motivated and are actively involved in evaluating their own artistic learning process?

2. What are the evaluation procedures which determine if students are self-motivated and are involved with the on-going evaluation of their own artistic learning process?

3. How are students encouraged to establish their own objectives and evaluation standards and procedures?

4. How do the evaluation procedures evaluate the process and the product of historical, critical and productive art experiences?

5. How are students evaluated on criteria which are consistent with the curricular goals and aims outlined in the publication Visual Arts in Iowa Schools?

6. How is evaluation used as a learning experience for both teacher and student?

7. How are individual differences in learning rates, styles and backgrounds evaluated?

8. How do evaluation procedures, methods and criteria evaluate student critical dialogues, responses, attitudes and values?

9. How are the personal aesthetic and artistic biases of the teacher considered when evaluating student artistic performance and critical/ aesthetic judgment?

10. Is a combination of multiple evaluation procedures used such as: checklists, videotapes, tape recordings, portfolios, student self-evaluation, interviews, group critiques, journals, interest inventories and subjective or objective paper and pencil tests?

11. Are evaluation procedures, methods and results shared with administrators and parents?

TEACHER SELF-EVALUATION

It is strongly recommended that all art instructors evaluate themselves. Self-evaluation is an aid for self-improvement and is essential for effective teaching. It can show strengths as well as weaknesses. It can increase awareness of our values, actions, and their consequences. It should be ongoing, and not an end-of-the-year activity. It could be quarterly, monthly, weekly, even daily. There are many variables affecting art programs: facilities, budgets, time allotted for student contact, to name a few. Art instructors must consider these factors, build upon their own individual skills, and strive for responsible teaching of the visual arts.

Suggested ways the art teacher can incorporate self-evaluation:

Develop a checklist for your teaching responsibilities.

Keep a journal of your teaching responsibilities.

Distribute student questionnaires on teacher performance.

Ask peers to observe your teaching and provide feedback.

Videotape yourself to observe yourself in action.

Invite a student to teach your class as you would teach it.

Below is a suggested checklist of areas to be considered for self-evaluation. Rate each area on a scale of 1 to 5 (1 is low, 5 is high), then follow up with a study of your own strengths and areas for improvement.

1. Curriculum Development

   A. I am using a well-written, usable and sequential curriculum. 1 2 3 4 5

   B. I have contributed to the writing of the curriculum being used. 1 2 3 4 5

   C. My art curriculum includes multicultural and nonsexist approaches to teaching art. 1 2 3 4 5

2. Records

   A. I keep records to ensure the continuation of the art program including requisitions, purchases, attendance, achievement, and related information. 1 2 3 4 5

3. Learning Needs

A. I determine early in each session the ability and skill level of each student. 1 2 3 4 5

B. I consider individual learning styles and differences of each student. 1 2 3 4 5

4. Instructional Approaches

A. I encourage proper attitudes, the use of skills and the practice of vocabulary. 1 2 3 4 5

B. I use a variety of historical and critical styles of art (beyond western European tradition, including women artists). 1 2 3 4 5

C. I investigate a variety of art media and techniques to insure that students receive broad experiences in art classes. 1 2 3 4 5

D. I use audio-visual and related materials to their best advantage. 1 2 3 4 5

E. I plan learning activities with a conscious effort to develop students' aesthetic responses. 1 2 3 4 5

F. I introduce career and vocational concerns to students as a part of daily interaction. 1 2 3 4 5

5. Knowledge of Subject Matter

A. I use art vocabulary and encourage the students to do the same. 1 2 3 4 5

B. I provide demonstrations of the various art-related skills required in a particular studio activity. 1 2 3 4 5

C. I pursue new art skills and information and supplement my expertise through my own art work and the historical and critical study of art. 1 2 3 4 5

D. I am aware of current trends and issues in art, art history, and art education. 1 2 3 4 5

6. Communication

A. I provide explicit directions for each class experience. 1 2 3 4 5

B. I inform students specifically about how, and why they are involved in an activity. 1 2 3 4 5

C. I keep students involved in ongoing formative evaluation processes. 1 2 3 4 5

7. Positive Atmosphere/Teacher Role Model

A. I convey my own excitement about the world of art. 1 2 3 4 5

B. I promote personal responsibility, self-motivation, and self-reliance through my actions. 1 2 3 4 5

C. I organize supplies and equipment effectively. 1 2 3 4 5

D. I keep the art studio visually attractive and conducive to both creative behavior and good work habits. 1 2 3 4 5

8. School Activities and Working Relationships

A. I exhibit students' artwork as an ongoing practice. 1 2 3 4 5

B. I continually communicate to the public, promoting the art department through student art shows, traveling exhibits, newsletter items, local newspaper articles, and other related messages. 1 2 3 4 5

C. I attempt to inform administrators and fellow staff members of the value of art. 1 2 3 4 5

D. I share new ideas with colleagues to improve curriculum. 1 2 3 4 5

9. Professional Behavior

A. I model the attendance and punctuality which is expected. 1 2 3 4 5

B. I use planning time productively. 1 2 3 4 5

10. Professional Participation

A. I am involved in inservice activities, both art-related and grade-level related, in a regular and meaningful manner. 1 2 3 4 5

B.	I show professional growth through professional interaction at conferences, seminars, and participation in exhibitions.	1 2 3 4 5
C.	My professional awareness is enhanced through visits to museums, art galleries, and exhibitions.	1 2 3 4 5
D.	My professional knowledge is supplemented through reading art books, art education books, magazines, and art-related publications.	1 2 3 4 5
E.	I am a member of, and participate in, art-related professional organizations to enhance my professional skills and awareness.	1 2 3 4 5

The above checklist was adapted from A Guide to Curriculum Planning in Art Education, (1985). Wisconsin Department of Public Instruction, Madison, WI.

PROGRAM EVALUATION

Program or overall curriculum evaluation in the visual arts is necessary in order to know what we are doing in schools, how well we are doing it, whether it is of value to students or has legitimacy in the arts, and how we can improve what we are doing.

Evaluation of the art program often is neglected. This can be attributed to a lack of administrative concern or community value for the arts. However, program evaluation sometimes is avoided because art teachers may want to avoid change, perhaps do not know how to evaluate their program, or are overwhelmed by the effort required. Program evaluation is a way to affirm our strengths and advise us of our weaknesses. It is a primary responsibility of the art teacher, no matter the circumstances.

Program evaluation by the teacher in the visual arts is recommended for all levels of the art program, ranging from the significance of each assignment, to the worth of program goals and the reception of art in the community. Program evaluation in the visual arts should be continuous, and understood by and shared with relevant persons, including parents, other teachers, and administrators.

The process of program evaluation raises questions about how to evaluate and what to evaluate. These are not easily answered. We have listed some suggestions that can be further developed by the art teacher.

I. Program Criteria

Below is a suggested checklist of areas to be considered for program evaluation. Rate the areas on a scale of 1 to 5 (1 is low, 5 is high); follow with a study of program improvement.

A.	Art courses taught by an art specialist are available to all students grades 7-12.	1 2 3 4 5
B.	Art classes are taught by an art specialist to all students, grades K-6.	1 2 3 4 5
C.	The community is used as a resource for the art program.	1 2 3 4 5
D.	The program in-practice reflects the written program.	1 2 3 4 5
E.	The program is multicultural and nonsexist in approach.	1 2 3 4 5
F.	The program is adaptable for special populations.	1 2 3 4 5
G.	The program is visible out of the classroom through exhibitions, presentations, demonstrations, school/community involvement or other means.	1 2 3 4 5
H.	Ongoing revisions are part of program planning.	1 2 3 4 5

I. Long term planning is done (i.e., three- or five-year planning). 1 2 3 4 5

J. The program reflects the contemporary art world and current reading. 1 2 3 4 5

K. Such factors as scheduling practices, teacher availability and required graduation credits do not prohibit students from taking art. 1 2 3 4 5

L. School counselors are aware of the goals and purposes of the art program. 1 2 3 4 5

M. The program is sequential and cumulative. 1 2 3 4 5

N. The art content taught is significant. 1 2 3 4 5

II. Suggestions for how to evaluate

Methods of evaluation can be considered as ways to collect evidence about a program's worth and effectiveness. Many of the following ideas can be implemented as part of classroom events.

1. Videotapes or audiotapes of teacher and students in a classroom situation such as a critique. The tape is examined for evidence about art learning (through the art language used, for example).

2. Teacher and/or student "journals" or "diaries" about: classroom events, what was learned in a class period, how successful a lesson or unit was, problems and successes in particular assignments, or personal reactions to art works.

3. Examination of student art works or critical and historical writing for evidence of art learning.

4. Questionnaires and interviews with students about the art program (what they liked and disliked, how they best learned, etc.).

5. A "time profile" to examine how classroom time actually is spent, to illustrate how time during the semester or year is spent. Consider whether art time is being spent on art learning.

6. Cooperation with another art teacher in evaluating each other's programs. Examine written materials, facilities, student work, and observe in the classroom. Make notes and summarize impressions.

7. Parents, other teachers, and administrators can give their impressions about the art program. Consider using interviews or questionnaires as well as casual conversations. Ask how they gain information about the art program.

8. Workshops or inservice sessions by AEA's or local school districts on evaluation. Include self-study and an outside art evaluator visit as part of the plan.

9. An outside person from the AEA's, universities, or the Department of Education can be invited to visit your school and share reactions to your program.

10. A suggestion box in your room for students to share ideas about programming.

11. Invite community and school people into the art room for students to show what they have learned in art. This could include exhibitions of student work, demonstrations of art skills by students, student panels or student discussions of art works, student "docent" tours of the art room/exhibits/displays or art reproductions, and special festivals (such as Renoir Day in which students organize ways to educate the public about Renoir). Such activities allow you to observe and note what students have learned.

12. Your own checklist or rating scales to prioritize programming concerns. Use it and share results with school administrators.

UNIT AND INDIVIDUAL ACTIVITY EVALUATION

The heart of what goes on in the art program happens in the classroom and it must be evaluated. The following two-part section is developed to help teachers evaluate classroom experiences.

Part One encourages you to assess the value and significance of the initial concept upon which you have based your unit or activity. A chart has been provided as a model for concept assessment.

Part Two focuses on differentiating between your original intentions and the actual events occurring during an activity, analyzing the discrepancy, and developing new strategies. A matrix has been developed as a model for evaluating these issues.

Both the chart and the matrix are flexible structures or methods for evaluation. The questions they contain are issues which need to be considered in evaluation.

I. Determining the Value and Significance of Initial Concepts

Often, a student's success in and enjoyment of art class occurs because a student was able to find meaning in an art experience. Your being able to pinpoint that which will captivate a class' imagination requires a balance between knowing what is important to students of a specific age, understanding their abilities and experience levels, and your knowledge of the world of art. Many students are ready for an art experience which will provide them with new insights and understanding of the visual world, of art in contemporary and historic times, of their inventive selves, and in the use of media.

In the early planning stages of your unit or activity, you are encouraged to examine your reasons for wanting to teach a particular concept. How will this concept cause your students to find new meanings in themselves? in the art world? How does it relate to other experiences these students have had? Are the students ready for this unit or activity developmentally? What is the origin of your idea? How does it relate to the world of art?

To facilitate answering questions of this nature, the following chart suggests a train of thought which will help you determine the value and significance of your initial concept.

The initial concept is often referred to as the teaching goal. For example, turn back to page A 31 and look at the Classroom Strategy entitled: Motion: Movement and Action. The teaching goal of determining how "artists can create the illusion or feeling of movement, etc." is the initial concept.

Using Chart One

This chart is a model. It suggests that charts are a valuable way in which to organize your thoughts for determining a concept's significance. Charts are only one method for accomplishing this task. You are encouraged to develop other models or other charts which suit your individual or district needs.

How you determine significance is less important than the fact that you are actively performing the task. You can use such a model to guide reflective thought, as a basis for dialogue with other art teachers, or as a written affirmation of value in the units or activities in your program for administrators, school board members and parents.

CHART 1: DETERMINING THE VALUE AND SIGNIFICANCE OF INITIAL CONCEPTS

What is your teaching goal?

1. How did you generate the ideas/ concepts for this unit/activity?

1.1 How does it relate to the four aims?

1.2. How does it relate to your overall philosophy?

2. Is the teaching goal valid?

2.1.1. How will the new experiences in this unit/activity be significant to students?

2.1.2. How have you determined significance?

2.1.3. How will you measure students' reactions to determine significance?

2.2. What is the significance in the world of art?

3. Relationship to students' development?

3.1.1. How does the activity's sophistication level compare with that of the students?

3.1.2. Is it well timed with other related concepts?

3.1.3. Have the students had the background of experiences to make this meaningful?

II. Differentiating Between Intent and Actual Events

Evaluating a unit or activity needs to be considered in more ways than student outcome. Simply reporting the events which occurred in the classroom as the activity progressed is a way of gathering insight into the effectiveness of the activity, its goals, its flexibility, your own presentation, and your resources.

Occasionally, the critical issue is the discrepancy between what you intended to teach students and what actually occurred. Recognizing the discrepancy can be the key to optimizing unexpected successes, or understanding how and why an activity fell short of your expectations.

A system for differentiating between intent and actual events has been organized into a matrix, which follows. Column 1 allows you to record your intentions prior to teaching the unit or activity. Column 2 allows you to react to and record those events which actually occurred. This matrix includes two additional columns which go beyond the thinking skills level of reporting. Column 3 allows for analyzing and evaluating the discrepancy between one and two, and Column 4 offers you an opportunity to develop new strategies.

Using the Matrix

This matrix is a tool. It has been designed to acquaint you with a variety of considerations for evaluating units and activities, and it illustrates that this evaluation is multifaceted.

You may want to use the matrix in its comprehensive form only periodically. You may wish to invite an outside observer to fill out Column 2; or videotape yourself and the class as a method of gathering information. Additional methods can be found at the end of the Program Evaluation section. Most of these methods can be tailored to provide information for columns 2, 3, and 4, or can be used as alternative evaluation methods.

You are encouraged to mold this model to your special needs or use it as a basis for developing one of your own. Regardless, evaluating that which actually goes on in your classroom is a vital ingredient for improvement.

MATRIX I: Differentiating Between Intent and Actual Events	
Aim: _____ Goal: _____ Objective: _____	
Criteria	1. Intent
1.1. What is the teaching goal?	
1.2. How do you expect these goals to be achieved?	
2. How have you allowed for: 2.1. individual creativity?	
2.2. The use of higher order thinking skills?	
3.1. How does this unit/activity relate to the previous one?	
3.2. How will you measure carry-over of concepts?	
4. Will the presentation be visual, oral or written?	
5.1. What outside resources will be needed?	
5.2 How much advance time is needed to gather resources?	

2. Actual Events	3. Analysis	4. New Strategy
What unexpected turns did the activity take?	How does that change your thinking about the activity?	
	How effective was the activity in achieving your goals?	
	How could this activity be revised to allow for choices of media?	

Criteria	1. Intent
6. Which media will be used?	
7.1. What provisions have been made to accommodate students with special needs?	
7.2. How does this unit/activity further the multicultural/non-sexist commitment in Iowa education?	
8. How long will the unit/activity take to complete?	
9. Describe your student evaluation procedures.	

2. Actual Events	3. Analysis	4. New Strategy

Appendices

APPENDIX A

ART EDUCATION AND CURRICULUM RESOURCES

Chapman, L. H. Approaches to Art in Education. New York: Harcourt Brace Jovanovich, Inc., 1978.

Chapman, L. H. Discover Art. Worcester, MA: Davis Publications, Inc., 1985.

Chapman, L. H. Instant Art, Instant Culture. New York: Teachers College Press. 1982. Chapman identifies failings in arts in schools and makes recommendations to improve the status of arts educations in American schools.

Clark, G. & Zimmerman, E. "Toward a Discipline of Art Education." Phi Delta Kappan, 1963, 63 (1), 53-55.

Eisner, E. The Educational Imagination. New York: Macmillan Publishing Co., Inc., 1979.

A Guide to Curriculum Planning in Art Education. (1985). Wisconsin Department of Public Instruction, Madison, WI.

Herberholz, B. & Hanson, L. Early Childhood Art. Dubuque, IA: Brown, Wm. C., Publishers, 1984.

Hurwitz, A. The Gifted and Talented in Art: A Guide to Program Planning. Worcester, MA: Davis Publications, Inc., 1983.

Hurwitz, A. Children and Their Art. New York: Harcourt Brace Jovanovich, Inc., 1975. Art education text, philosophy and methods.

Hurwitz, A. & Madeja, S. The Joyous Vision. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1977.

Michael, J. A. Art and Adolescence. New York: Teachers College Press, 1983.

Planning Art Education in the Middle/Secondary Schools of Ohio. (1977). Ohio Department of Education, Columbus, OH.

Rockefeller, D. Coming to Our Senses. New York: McGraw-Hill Book Co. Explores aesthetics, importance of ways in which it applies to the child, 1977.

Smith, N. R. Experience and Art. New York: Teachers College Press, 1983.

Stake, R. (Ed.) Evaluating the Arts in Education. Columbus, OH: Merrill, Charles E., Publishing Co., 1975.

Visual Arts Education Guidelines, K-12. (1982) Georgia Department of Education, Atlanta, GA.

Visual Arts in Iowa Schools. (1984). Iowa Department of Public Instruction, Des Moines, IA.

APPENDIX B

ART HISTORY/ART CRITICISM RESOURCES

Callahan, S. The Photographs of Margaret Bourke-White. New York Graphic Society, Boston, 1972. The memorable black and white photographs of Bourke-White taken during the middle half of the 20th century in the U.S., India and Russia.

Jim Dine, Prints: 1970-1977. Published in association with the Williams College Artist-in-Residence Program by Harper & Row Publishers, Inc., New York, 1977. The text is a conversation with Jim Dine in which he analyzes his own work. The reproductions (primarily black and white) catalogue the heart prints, the tool prints, portraits, and some bathrobe prints.

Feldman, E. B. Varieties of Visual Experience, Art as Image and Idea, Prentice-Hall, Inc., Englewood Cliffs, NJ. In-depth text of art criticism which defines the functions, the styles, and the structures of art. A section concerns the interaction of medium and meaning. The final section outlines a four-step critical process.

Feldman, E. B. Becoming Human Through Art. Prentice-Hall, Inc., Englewood Cliffs, NJ. 1970. The main concern of this text is the aesthetic experience in the schools. It explores the nature of learning and the creativity of children. A major section concentrates on developing curriculum that combines the "subject matter" of art with expressive activities.

Gablik, S. Has Modernism Failed? Thames and Hudson, New York, NY. 1984 Investigates the dubious marriage, unique to the 20th century, of art and consumerism. Provides an in-depth look at the paradoxical intents of contemporary art.

Gaunt, W. The Surrealists, G. P. Putnam's Sons, New York. 1972. The text retraces the divergent paths of surrealism. The full-page color plates with accompanying text feature: deChirico, Duchamp, Klee, Picasso, Schwitters, Ernst, Masson, Miro, Dali, Tanguy, Margritte, Delvaux and a small number of pre-20th century surrealists.

Goodrich. L. Edward Hopper. Abrams, Harry N., Inc., New York. Illustrated primarily with color plates of Hopper's oils. Text traces his development into an important chronographer of American working class in the 1930's and '40's.

Grohmann, W. Paul Klee. Abrams, Harry N., Inc., New York. Comprehensive look at Paul Klee's art work and philosophy. Illustrated with black and white and color reproductions.

Hughes, R. Shock of the New. Knopf, Alfred A., Inc., New York. 1981. The book grew out of the BBC series by Hughes exploring the one-hundred-year history of Modern art (painting, sculpture and architecture). It shows how the work of the Modernists was shaped by the events of the 20th century.

McCarter, W., & Gilbert, R. Living With Art. Knopf, Alfred A., Inc., New York, 1985. A basic text in art for college students and others. Offers a broad introduction to the nature, vocabulary, media, and history of art, drawing on examples from other cultures.

Piper, D. Looking at Art. Random House, New York. 1981. Chapters include: Variations on Twelve Themes, The Language of Painting, The Materials, Methods of Paintings, and Four Paintings, 15th - 20th Centuries. Illustrated predominantly with color plates. Large format.

Rosenberg, H. DeKooning. Abrams, Harry N., Inc., New York. Text contains an overview of DeKooning's artistic and philosophical contributions to the art world, an interview with Rosenberg on his working processes, and two essays by DeKooning: "What Abstract Art Means to Me," and "Content is a Glimpse..." Many full plate black and white reproductions; color plates of DeKooning working, his drawings, paintings and sculptures.

Wescher, H. Collage. Abrams, Harry N., Inc., New York. 1964. Illustrated history of collage in Europe, Russia. Full page color plates throughout text followed by 298 black and white reproductions of collages.

Zigrosser, C. Prints: Drawings of Kathe Kollwitz. Dover Publications, Inc., New York. 1969. A short introduction provides insight into the world which Kollwitz survived. Her drawings and prints are presented, full page, uninterrupted by text.

APPENDIX C

C. SPECIFIC SKILLS IDEA BOOKS

Canfield - Wells. 100 Ways to Enhance Self-Concept in the Classroom. Englewood Cliffs, NJ: Prentice-Hall, Inc. 1976. Good ideas for self concept! Can easily adapt art-related projects.

DeLucio-Meyer, J. J. Visual Aesthetics. New York: Harper & Row Publishers, Inc., 1973. Covers basic design elements. Innovative exercises.

Hanks & Belliston. Rapid Viz. Los Altos, CA: William Kauffman, Inc., 1980. Creativity exercises. Many suggested drawing projects.

Mendelowitz, D. M. A Guide to Drawing. New York: Holt, Rinehart and Winston, Inc., 1976. Drawing exercises--various approaches more adaptable to secondary level.

Morman, J. M. Art: of Wonder & a World. Blauvelt, New York: Art Education, Inc. 1967. Many art ideas--discusses specific topics with various viewpoints plus lesson ideas.

Morman, J. M. Art: Tempo of Today. Blauvelt, New York: Art Education, Inc. 1975. Imaginative suggestions.

Nicolaides, K. The Natural Way to Draw. Boston, MA: Houghton Mifflin Co, 1975. More drawing--secondary level approach.

Rourkes, N. Art Synectics. Worcester, MA: Davis Publications, Inc., 1982. Visual metaphors and analogies with lesson ideas.

Wachowiak, F. & Ramsay, T. Emphasis: Art. New York, NY: Intext Education Publishers, Inc. 1971. Ideas for art units--printing, claywork, crafts.

Wilson, B. & Wilson, M. Teaching Children to Draw. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1982.

APPENDIX D

D. MULTICULTURAL, NONSEXIST RESOURCES

Banks, J. A. Teaching Strategies for Ethnic Studies. New York: Allyn and Bacon, Inc., 1976.

Daniel, V. A. H. & Daniel, P. T. K. "Multicultural Strategies for Teaching Art." School Arts, 10-11. October 1979.

Driskell, D. C. Two Centuries of Black American Art. New York: Knopf, Alfred A., Inc., 1976.

Grigsby, E. Art and Ethnics. Dubuque, IA: Brown, William C., Publishers, 1977

Kellman, J. "Meditations." Art Education, 38 (5), 33-37, Sept. 1985.

McFee, J. & Degge, R. Art, Culture & Environment. Belmont, CA: Wadsworth Publishing Co., 1977.

Neumann, R. The Black Man in Art. Lerner Publications Company, Minneapolis, MN. 1970.

Schuman, J. M. Art from Many Hands. Worcester, MA: Davis Publications, Inc., 1981.

APPENDIX E

E. RESOURCES FOR WOMEN IN ART

Bachmann, Donna G. and Piland, Sherry. Women Artists: An Historical, Contemporary, and Feminist Bibliography. Metuchen, NJ: Scarecrow Press, Inc., 1978. A comprehensive bibliography; brief, biographical sketches of women artists from the fifteenth to the early twentieth century.

Hill, Vicki Lynn, ed. Female Artists Past and Present. Berkeley, CA: Women's History Research Center, 1974. Also, Moe, Louisa, ed. Female Artists Past and Present--International Women's Year 1975 Supplement. Both available from: Women's History Research Center, 2325 Oak St., Berkeley, CA 94708. Annotated directories of practicing women artists and women working in other areas of the visual arts. They include organizations, galleries, slide registries, articles, publications devoted to women in the arts, books, exhibitions, festivals and other events contributing to the contemporary female artists movement.

Navaretta, Cynthia, ed. Guide to Women's Art Organizations: Groups/ Activities Networks/Publications. New York: Midmarch Associates, 1982. Section on the visual arts provides a listing (by state) of major women's centers, groups, co-ops, and other spaces; catalogues of exhibitions, periodicals, articles, and special issues; directories and special projects by or for women artists. Resources on archives, slide registries, and sources, financial opportunities, health hazards in the arts, and art business.

1. Recommended Reading

(1) Books:

Callen, Anthea. Women Artists of the Arts and Crafts Movement: 1870-1914. New York: Pantheon Books, 1979.

Chicago, Judy. Through the Flower--My Struggle as a Woman Artist. New York: Doubleday and Co., Inc. 1975.

Chicago, Judy. The Dinner Party--A Symbol of Our Heritage. Garden City, NY, Anchor Books, 1979.

Clement, Clara Erksine. Women in the Fine Arts: From the Seventh Century B.C. to the Twentieth Century A.D. (1904), reprint ed., New York: Hacker Art Books, 1974.

Collins, Georgia and Sandell, Renee. Women in Art and Art Education, National Art Education Association, Reston, VA, 1985

Dewhurst, C. Kurt, MacDowell, Betty and MacDowell, Marsha. Artists in Aprons. Folk Art by American Women. New York: Dutton in association with the Museum of American Folk Art, 1979.

Fine, Elsa Honig. Women and Art--A History of Women Painters and Sculptors from the Renaissance to the 20th Century. Montclair, NJ: Allanheld & Schram, 1979.

Goffman, Erving. Gender Advertisements. New York: Harper Colophon Books, 1976.

Greer, Germaine. The Obstacle Race--The Fortunes of Women Painters and Their Work. New York: Farrar, Straus and Giroux, Inc., 1979.

Harris, Ann Sutherland and Nochlin, Linda. Women Artists: 1550-1850. New York: Knopf, Alfred A., Inc., 1976.

Mann, Margery and Noggle, Ann. Women in Photography: An Historical Survey. San Francisco, CA: San Francisco Museum of Art, 1975.

Miller, Lynn F. and Swenson, Sally S. Lives and Works: Talks with Women Artists. Metuchen, NJ: Scarecrow Press, Inc. 1981.

Munro, Eleanor. Originals: American Women Artists. New York: Simon and Schuster, Inc., 1979.

Munsterberg, Hugo. A History of Women Artists. New York: Clarkson N. Potter Inc., 1975.

Nemser, Cindy. Art Talk: Conversations with Twelve Women Artists. New York: Scribner's, Charles, Sons, 1975.

Robinson, Charlotte, ed. The Artist and the Quilt. New York: Knopf, Alfred A., Inc., 1983.

Rubenstein, Charlotte Streifer. American Women Artists--From Early Indian Times to the Present. New York: Avon, 1982.

Sparrow, Walter Shaw. Women Painters of the World. New York: Hacker Art Books, 1976. (First published in London, 1905)

Torre, Susanna, ed. Women in American Architecture: An Historical and Contemporary Perspective. New York: Whitney Library of Design, 1977.

Tufts, Eleanor, Our Hidden Heritage: Five Centuries of Women Artists. New York: Paddington Press, Ltd., 1974.

Wald, Carol and Papchristou, Judith. Myth American: Picturing Women 1865-1945. New York: Pantheon Books, 1975.

(2) Journals

Woman's Art Journal, published twice a year. Order from 7008 Sherwood Drive, Knoxville, TN 37919.

Women Artists News. Bimonthly publication. Order from Box 3304, Grand Central Station, New York, NY 10163.

Women's Studies Quarterly, published by the Feminist Press and the National Women's Studies Assn., Box 334, Old Westbury, NY 11568.

2. Audio/Visual and Instructional Materials

(1) Slides:

Garrard, Mary, ed. Slides of Work by Women Artists: A Source Book. Falls Church, VA.: West End Printing, Inc., 1974. An early compilation of slides by women artists located in museums as well as commercial companies, in the U.S., Canada, and Europe. Includes a listing of women artists by media and nationality. The author currently recommends the following other sources of slides sets of women's art:

Harper and Row, Colophon Books, 10 E. 53rd St., New York, NY 10022. Four sets of slides developed in connection with their publication, J.J. Wilson and Karen Petersen, Women Artists: Recognition and Reappraisal plus two more sets. For information write to Harper and Row Media, 2350 Virginia Avenue, Hagerstown, MD 21740.

Environmental Communications, 69 Winward, Venice, CA 90291. A set of slides of works from the Los Angeles County Museum exhibition, Women Artists, 1550-1950, prepared by Ann S. Harris and Linda Nochlin.

Alliance of Women in Architecture, Box 5136, FDR Station, New York, NY 10022. Two-projector, 150 slide presentation (with script) of American women architects' work from 1880s to present.

(2) Filmstrips

Four Women Artists, Educational Dimensions Corporation, Box 126, Stamford, CT 06904. This set includes two color film strips with 18-minute audio cassettes.

(3) Videotapes

Signed by a Woman, Women's Arts Video, Los Angeles, CA 90026. A sixty-minute color videotape illuminating the diversity of art produced by contemporary women artists. This documentary consists of interviews with visual artists, educators, and curators throughout California.

Women in Art: Past and Present, Professor Alan Garfield, Southwest Missouri State University, Springfield, MO 65802. Five 30-minute color videotapes on women artists of various nationalities and historical periods.

Women in Art series, The Video Data Bank, Art Institute of Chicago, Columbus Drive and Jackson Blvd., Chicago, IL 60604. Videotaped interviews with Agnes Martin, Louise Bourgeois, Audrey Flack, Nancy Graves, Mary Miss, and Lucy Lippard.

(4) Films

The Originals: Women in Art, Films Incorporated, Wilmette, IL 60091. A six-part film series produced and directed by Perry Miller Adato. Highlighted in the films are artists Georgia O'Keeffe, Mary Cassatt, Louise Nevelson, Betye Saar, Helen Frankenthaler and numerous unknown women folk artists.

(5) Instructional Materials

"The Woman Artist" from the Art and Man series, published by Scholastic Magazines, Englewood Cliffs, NJ 07632. This multi-media package examines the woman artist. It contains varied materials for classroom study such as 30 full-color copies of Art and Man magazine, a Teaching Guide, and related audiovisual aids.